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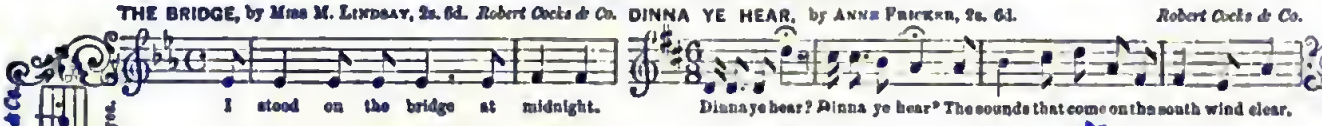

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Those bright blue eyes, those bright blue eyes. The ever-moving sea. Far on the deep blue sea, The hour has come to say farewell, And yet we linger near.

Rose of the garden, blushing and gay. O Lord, my God, do Thou Thy holy will. 'Tis the moonlight sleeping On the mountain height.

THE

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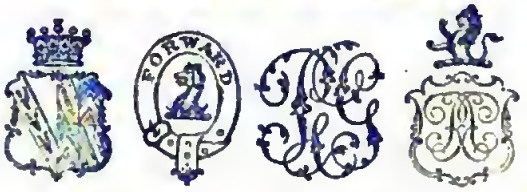

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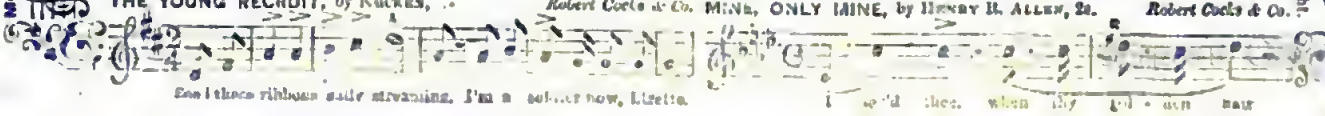

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A Great Winter Exhibition of Poultry and Pigeons,

to be held on Saturday, Monday, Tuesday, and Wednesday 8th, 10th, 11th, and 12th January, 1859.

During the Winter months, a series of Entertainments will be given in the Tropical Department, in which Professor Pepper, F.C.S., &c., late lessee of the Royal Polytechnic Institution, will take a prominent part.

Appropriate Amusements will be provided during the Christmas Holidays.

The recent removal of the Collection of Pictures fromthe North Wing to the South West Gallery, has met withgeneral approval, and New Paintings, as well as Photographs, are almost daily added to the Exhibition.

Mr. Distin's Concert.—On Saturday next a Grand Concert of Vocal and Instrumental Music, in addition to promenade Music by Eight Military Bands.—**Admission One Shilling; Reserved Seats, 2s. 6d. extra.**

RAILWAY TIME TABLES.

LONDON BRIDGE RAILWAY.

DEPARTURE FOR THE CRYSTAL PALACE.

London Bridge—leave at 7.40, 8.35, 9.35, 10.5, 10.25, 10.50, 11.35, 11.50, a.m.; 12.25, 12.50, 1.25, 1.50, 2.25, 2.50, 3.25, 3.50, 4.25, 4.50, 5.25, 5.50, 6.10, 6.25, 6.50, 7.50, 8.10, 8.40, 9.45, p.m.

New Cross—leave at 7.47; 8.42; 9.12; 10.12; 10.57; 11.57, a.m.; 12.57; 1.57; 2.57; 3.57; 4.32; 5.2; 6.2; 6.33; 6.57; 7.57; 8.17; 8.17; 9.52, p.m.

Crystal Palace—arrive at 8.2; 8.57; 10.0; 10.27; 10.15; 11.15; 11.45, a.m.; 12.12; 12.45; 1.15; 1.15; 2.12; 2.15; 3.12; 3.45; 4.12; 4.50; 5.10; 5.20; 5.45; 6.20; 6.30; 6.50; 7.15; 8.15; 8.35; 9.5; 10.10, p.m.

DEPARTURE FOR LONDON BRIDGE.

Crystal Palace—leave at 8.25; 8.55; 9.13; 9.35; 9.40; 10.0; 10.40; 11.15; 11.40; 12.0 p.m.; 12.40; 1.0, 1.10; 2.0; 2.40; 3.0; 3.40; 4.10; 4.10; 5.0; 5.10; 6.0; 6.35; 7.0; 7.40; 8.0; 8.50; 9.5; 10.15 p.m.

Sydenham—leave at 9.44; 10.4; 10.44; 11.19, a.m.; 12.4; 1.4; 2.4; 3.4; 4.11; 5.1; 5.11; 6.4; 6.50; 7.1; 7.44; 8.1; 8.51; 9.9; 10.19 p.m.

Forest Hill—leave at 9.17; 10.47; 11.23, a.m.; 12.7; 1.7; 2.7; 3.7; 4.17; 5.7; 5.47; 6.7; 6.42; 7.7; 7.17; 8.7; 8.57; 9.12; 10.32, p.m.

New Cross—leave at 8.30; 9.6; 9.23; 9.56; 10.13; 10.56; 11.31, a.m.; 12.16; 1.16; 2.16; 3.16; 4.20; 5.16; 5.38; 6.16; 6.31; 7.16; 7.36; 9.16; 9.6; 9.21; 10.31 p.m.

London—arrive about 8.45; 9.15; 9.30; 9.50; 10.5; 10.20; 10.35; 11.20; 11.30, a.m.; 12.20; 12.35; 1.20; 1.30; 2.20; 2.30; 3.20; 3.15; 4.20; 4.30; 5.35; 6.5; 6.30; 7.30; 8.35; 9.15.

TO THE WEST END—PIMLICO TERMINUS.

DEPARTURE FOR THE CRYSTAL PALACE.

Pimlico—leave at 7.55; 8.30; 8.45; 9.5; 9.30; 10.10; 10.50; 11.20; 11.30, a.m.; 12.20; 12.35; 1.20; 1.30; 2.20; 2.30; 3.20; 3.15; 4.20; 4.30; 5.35; 6.5; 6.30; 7.30; 8.35; 9.15.

New Wandsworth—leave at 8.5; 8.35; 8.53; 9.12; 9.37; 10.18; 10.55; 11.37 a.m.; 12.10; 1.37; 2.37; 3.50; 4.37; 5.40; 6.12; 6.40; 7.37; 8.12; 9.52 p.m.

Lower Norwood—leave at 8.16; 8.46; 9.6; 9.25; 9.51; 10.31; 11.6; 11.50 a.m.; 12.32; 1.51; 2.50; 4.2; 1.50; 5.52; 6.55; 6.52; 7.51; 8.55; 10.5 p.m.

Crystal Palace—arrive at 8.25; 8.55; 9.13; 9.35; 9.40; 10.0; 10.40; 11.15; 11.40; 12.0 a.m.; 12.40; 1.0; 1.40; 2.0; 2.40; 3.0; 3.40; 4.10; 4.40; 5.0; 5.40; 6.0; 6.35; 7.0; 7.40; 8.0; 8.50; 9.5; 10.15 p.m.

DEPARTURE FOR THE WEST END.

Crystal Palace—leave at 8.2; 8.37; 10.0; 10.27; 10.15; 11.15; 11.45 a.m.; 12.12; 12.45; 1.15; 1.45; 2.12; 2.45; 3.12; 3.15; 4.12; 4.50; 5.10; 5.20; 5.45; 6.20; 6.30; 6.50; 7.15; 8.15; 8.35; 9.5; 10.10 p.m.

Lower Norwood—leave at 8.9; 9.3; 10.6; 10.34; 11.22 a.m.; 12.19; 1.22; 2.17; 3.19; 4.17; 4.57; 5.17; 5.50; 6.27; 6.57; 7.22; 8.42; 9.12; 10.17 p.m.

New Wandsworth—leave at 8.22; 9.17; 10.18; 10.47; 11.34 a.m.; 12.32; 1.34; 2.29; 3.32; 4.29; 5.9; 5.29; 6.0; 6.39; 6.19; 7.31; 8.51; 9.21; 10.29 p.m.

Pimlico—arrive at 8.30; 9.25; 10.25; 10.55; 11.3; 11.40 a.m.; 12.3; 12.10; 1.3; 1.40; 2.5; 2.35; 3.5; 3.10; 4.3; 4.31; 5.15; 5.33; 6.3; 6.45; 6.55; 7.42; 9.0; 9.30; 10.35 p.m.

The Citizen and Iron Companies' Steam Boats run from their several Piers to the Surrey Side Pier at London Bridge, at least every ten minutes during the day; and at those hours, when increased numbers require it, every five minutes Tickets to the Palace, including conveyance by Railway, can be obtained at these Piers.

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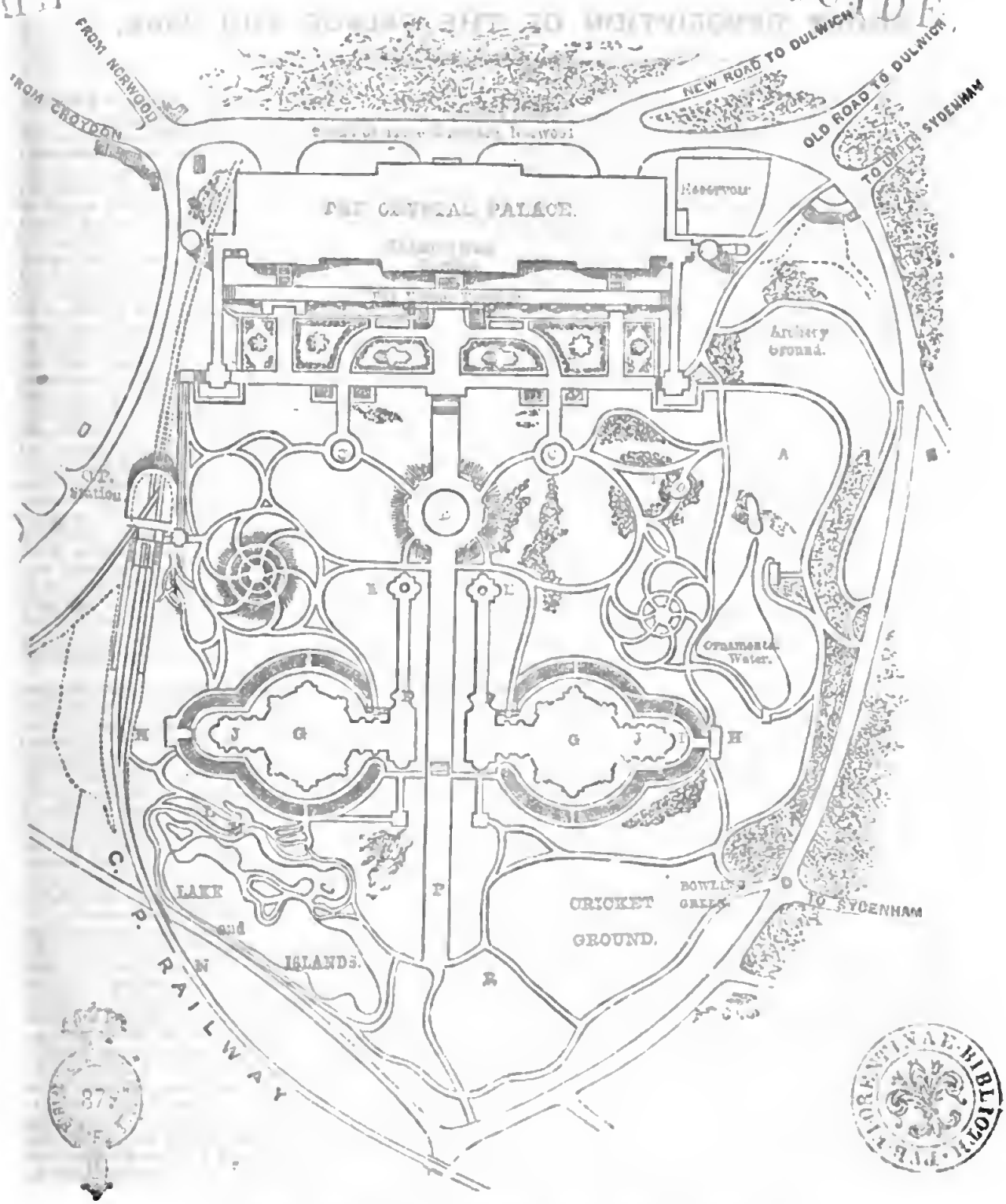

PLAN OF THE GARDENS AND PARK.

a. The Water Towers.
A. The English Landscape Garden.
B. The Six Upper Fountains and Italian Garden.
C. Two Water Temples and Cascades.
D. The Great Central Basin and Fountain.
E. The Two Water Temples.
F. Two Waterfalls.
G. Two Great Fountains.
H. Two Small Fountains.
I. Two Cascades.
J. Two Dancing Fountains.
K. The Extinct Animals.
L. The Stalactite Grotto.
M. The Coal and other Formations.
N. The Anerley Entrance.
O. The Sydenham Entrance.
P. Centre Walk.
R. Artesian Well and large Engine-House.
1. Gentlemen's Retiring Room.
2. Ladies' Retiring Room.
3. Gentlemen's Retiring Room.
4. Ladies' Retiring Room.

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SHORT DESCRIPTION OF THE PALACE AND PARK.

OUR object in the following paper is not to furnish any thing like an adequate Guide to the Palace and the Gardens. We simply propose to point out the principal features of interest, and those we shall only be able to treat in a necessarily imperfect manner. In fact, this paper is nothing more than an index to the admirable Official Guide to the Palace and the valuable Handbooks to the Courts that have been published.

Quitting the Railway Carriage, the visitor ascends the broad flight of steps; and passing through the Station, enters the **Colonnade** leading to the South Wing of the Palace, one side of which is covered with a variety of trained plants, and the eye will be gratified in noting the luxurious beauty of their foliage and the brilliancy of the flowers. From the Colonnade the visitor enters the South Wing, where he will find one of the **Third-class Refreshment Rooms**, the Tariff of the charges of which will be seen in another part of the paper. Ascending the last flight of stairs, the visitor finds himself on the main floor of the building, and can make his way from the entrance at the head of the stairs to the **South End of the Nave**, from which point he will be enabled to obtain a magnificent view of the entire length of the Nave, with its Statues, Flowers, and Fountains. The first object to which we would direct attention is—

1. The Screen of the Kings and Queens of England.—This handsome Screen was designed by Mr. Digby Wyatt, for the reception of the casts of the Statues executed for the Houses of Parliament by Mr. John Thomas, and it will be seen that here at least the series has been completed by including Cromwell in it. The Statues themselves belong to the romantic school of sculpture; that is to say, they are rather picturesque than statuesque, in feeling and execution. A glance at the ancient Greek Statues, which we shall come to presently, will enable the visitor to judge of the difference that exists between the severity of the latter school and the florid picturesqueness of Mr. Thomas's Statues. For a full description of the screen we must refer our readers to the General Guide to the Palace, and to the admirable Handbooks of Modern Sculpture by Mrs. Jameson. At the back and sides of the screen will be found **Refreshment Stands and Tables**, where cold dinners can be had; while under the end gallery will be found the entrances to a **Dining Room** and a **Dining Saloon**. In the former, hot joints, fish, &c., are provided, while the latter can be engaged for private parties.

2. Turning from the Screen, the visitor sees before him the large **Basin and Fountain** which decorate this end of the Nave, and he cannot fail to admire the brilliant and artistic arrangement of flowers in the vases which surround the basin, while in the beautiful fountain he will doubtless recognise **Osler's Crystal Fountain**, which was placed in the centre of the Transept of the Great Exhibition Building of 1851. On the surface of the water in the basin will be noticed some exceedingly rare and beautiful **Water Plants**.

3. The Ethnological and Natural History Departments.—Art does not reign supreme in the Crystal Palace. Science is also represented; and foremost amongst the sciences are those of Ethnology, Zoology, and Botany. The first-named of these, Ethnology, is that science which investigates *man*; that is to say, it notes the physical differences that exist between one race and another, such as the colour and the texture of the skin, the quality of the hair, the largeness or smallness of the bones, and the heighth and stature generally. Zoology, on the other hand, applies itself to the investigation of animals, such as lions, tigers, cats, and dogs. By Botany is meant that science which investigates the vegetable world. A glance at the nave will be sufficient to prove that this last-named science can be studied in almost any part of the building; but it is only in the spaces on either side of the nave extending from the south end of the building to the south transept, that examples of the two other sciences can be found; but in those parts they may be seen arranged, in conjunction with Botany, upon a systematic plan. Ethnology in the Palace is illustrated by means of plaster casts of the human form, in life-like attitudes, and coloured as close to nature as possible, so that they are actual types of the various races of man. The Zoology is illustrated by means of stuffed animals, and the Botany by means of plants. The space to the right of the visitor, when looking up the nave, is devoted to illustrations of the Old World, while that on the left is dedicated to the new. The principle upon which these illustrations are made is to give a group of the inhabitants of a particular district or country, engaged in an occupation characteristic of their nationality, and to surround the group with the animals that inhabit the land and the plants that are indigenous to the soil. Thus, in the Old World, we have in Southern Africa a group of Zulu Kaffres, the casts of the figures being taken from the men of this tribe who were exhibited some few years ago in London. The group is engaged in the occupation of listening to their cunning or wise man, who is endeavouring to fix upon the person who has stolen the property of another; hence it will be seen that not only do the groups teach a lesson in Ethnology, but they also afford an opportunity of acquiring a knowledge of the habits and customs of the people.

The following are the groups to be found in the New World:—*a*, a group of Esquimaux; *b*, a group of North American Indians, engaged in a war dance; *c* and *d*, two groups serving as types of South American Indians; *e*, a group of Botecudos, also inhabitants of South America.

In the Old World will be found:—*a*, the group of Zulu Kaffres before mentioned; and near them two Bosjesman and two Earthmen, also inhabitants of South Africa; *b*, a group of Danikils, leading a camel to water, types of the inhabitants of Eastern Africa; *c*, types of the inhabitants of Western Africa; the figures are negroes, and are invested with a painful interest, as being inhabitants of the nations from which the slave traders seek their recruits; *d*, illustrations of the Ethnology of Asia, represented by groups of Hindoos and the inhabitants of Chinese Tartary; here also will be found a spirited group, representing a tiger hunt; *e*, groups of Australian savages and the Papuans of New Guinea; *f*, groups illustrative of the Indian Islands, including natives of Borneo, Sumatra, and Java. Surrounding each of these groups are, as we have before mentioned, the plants and animals indigenous to the different countries, and these, like the Ethnological groups have been subjected to picturesque treatment; but for full description of this department of the Palace we must refer our readers to the admirable account of its contents contained in the Guide Book to the Palace, and also to the Official Handbook to the Natural History Department, written by Dr. Latham and the late Professor Edward Forbes.

4. South Transept.—In the South Transept will be found several objects of interest, amongst which we may specially mention the following statues:—1. Equestrian statue of Charles the First, a cast from the well-known statue at Charing-cross. This work was executed by Le Sœur, in 1633. A curious incident respecting this statue is mentioned in the General Guide Book to the Palace. 2. A cast from Grinling Gibbons' statue of James II. in Whitehall Gardens. 3. Bacon, statue, from Dr. Johnson's monument in St. Paul's; also a cast from Bacon's colossal statue in Westminster Abbey. In the west end of the nave, or that nearest Norwood, will also be found—4. A cast of a Boar, the work of an ancient Greek artist. The original is in the Gallery at Florence, and the work is highly esteemed, from the vigor with which it is executed and its life-like truth to nature. 5. Mosaic pictures of the ruins of the ancient Greek temple of Pœstum, near Naples. 6. Ivory model of a Chinese state junk, exhibited by her Majesty. At the end of the Transept, and within the Building is the **Police Station**. At the end of transept nearest the garden, may be noticed, 7, Gibson's colossal statue of Huskisson. 8. A cast of John Bell's Una and the Lion. 9. A cast of Dorothea at the Fountain, by the same sculptor. 10. The Maid of Saragossa, also by Bell; and a colossal statue of Lessing, the German poet, by Rietschel. Likewise notice the monument to Gutenberg, Faust, and Schœffer, the first printers. The original of this work is at Frankfort. For full descriptions of

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all these statues we refer our readers to Mrs. Jameson's most excellent Handbook of the Modern Sculpture in the Palace. Close to the garden end of the transept are the new **Terrace Dining-rooms**, overlooking the Gardens.

Staircase A.—On the left-hand side of the nave, close to the south transept, will be found a staircase leading to the **Non-Selling Department** in the main gallery, in which are displayed a great variety of useful and ornamental articles.

THE COURTS OF THE PALACE.

We would now advise the visitor to examine the courts of the Palace, commencing on the left-hand side of the nave, and continuing up to the North End of the building, thence returning on the opposite side to the point from which he started. Proceeding upon this principle he will first arrive at—

5. The Pompeian House.—Immediately beyond the South Transept, on the left of the nave, is one of the most unique and interesting objects in the Palace, namely, the reproduction of a Pompeian House. Hundreds of years ago the charming cities of Pompeii and Herculaneum afforded to the luxurious Roman, then at the height of his power, a pleasant retreat from the bustle of life in the capital. On the shores of Cumanus Sinus, now the Bay of Naples, he erected the most beautiful villas, and surrounded by the most lovely scenery, led a life of indolence and pleasure; but in the midst of his enjoyment a terrible calamity overtook him; the smouldering Mount Vesuvius, that formed so picturesque an addition to the beautiful landscape, suddenly roused itself to life and action, and with terrible wrath poured forth flames, sulphurous vapours, and ashes; and at the heighth of its angry outbreak, Herculaneum and Pompeii were buried; while so sudden was the outburst that few of the inhabitants had time to escape, but were robbed of life while following their daily avocations. This terrible event occurred in the year 79, and for hundreds of years the cities remained undisturbed, but towards the close of the seventeenth century some portions of the buried city were discovered, and about the middle of the last century, and during the commencement of the present, excavations have been carried on, and the most interesting discoveries have been made. Indeed, comparatively so little injury had the cities sustained that they may be said to have been preserved in the same state as they were 1700 years ago; streets and houses and the commonest articles in daily use have been discovered entire; so that we are enabled to gain the most accurate knowledge of the plan of ancient Roman cities and a great insight into the domestic economy of the people. From these remains the Pompeian House in the Crystal Palace has been constructed; and although no one particular building in the city has been represented, the restoration is not only correct in its general form and structure, but the decorations on the walls, the tiles of the pavement, and the whole details, are exact copies of some of the remains of Pompeii. If the visitor enters the doorway from the nave, he finds himself in a large apartment called the Atrium, which was used as a public reception-room and for the transaction of business matters. In the centre of this apartment is a basin called the Impluvium, used to catch the rain water that descended through the Compluvium or opening in the roof above, which, in the original Pompeian houses, was the same size as the Impluvium. Round the Atrium are cubicula, or bed chambers; immediately facing the entrance is a large apartment called the Tablinum, which corresponds in some sort to our modern drawing-room. Leading from this is the Peristyle, so called from being a place surrounded by pillars. Round this are several apartments, including a bath-room, kitchen, bed-rooms, and dining-room. In going through the Pompeian House, the visitor will specially notice the beauty of the decorations on the wall, and also the completeness of every part of the restoration. We cannot conclude our notice without referring our readers for more detailed information to the General Guide to the Palace, and also to the highly interesting Handbook to the Pompeian Court, written by Mr. G. Scherf, jun., in which will be found not only a detailed description of the reproduction, but also a mass of historical information concerning the destruction of the cities of Pompeii and Herculaneum.

6. The Sheffield Court.—Proceeding up the nave, the visitor next arrives at, on the left-hand side, the Sheffield Court, designed by Sir Joseph Paxton's son-in-law, Mr. Stokes. The materials used in its construction are glass and iron. Inside the court are exhibited specimens of hardware manufactures. At the back of this court are several courts devoted to different kinds of manufacture, including, amongst others, the Furniture Court.

7. The Birmingham Court.—If the visitor continues his journey up the building, he will next reach, on the left, the Birmingham Court, erected by Mr. Tite, the architect of the Royal Exchange. Here will be found several useful objects, of Birmingham manufacture. At the back of this court are other industrial ones, devoted to mineral manufactures, household utensils, and ecclesiastical furniture.

8. The Stationery Court.—Continuing our progress, the next court we reach on the left is the Stationery Court, designed by Mr. J. G. Crace. In this court will be found specimens of papier maché, book-binding, stereoscope portraits, lithography, and engraving. At the back of this court is

9. The Court of New Inventions, containing many specimens of the mechanical improvements recently made for engineering purposes. This court will prove attractive to scientific gentlemen and skilled operatives who are conversant with the principles upon which the models and designs exhibited in it are constructed.

10. The Canadian Court.—Resuming our journey we pass Pinches' **Medal Press,** where may be purchased Crystal Palace Medals, and next to this is the **Canadian Court,** in which is placed a collection of furniture and other articles of Canadian manufacture, together with specimens of the various ornamental and useful woods of the country. Here also will be seen Halbig's large statue of "Franconia," and a cast from the head of Schwanthaler's colossal figure of "Bavaria;" and in front of this court are several works by modern German sculptors.

Staircase B.—Close to the Canadian Court is a staircase to the Gallery, leading, like Staircase A, to the **Non-Selling Department** of the building, and also to the Galleries on the West side of the Central Transept, in which will be found several interesting **Model Designs for Fountains** at the Palace. Close to this Staircase will be found a **Refreshment Stand.**

11. The Reading Room.—This is situated at the back of Refreshment Stand, and its entrance faces the side of the Handel Festival Orchestra. Here will be found all the morning papers, several weekly newspapers, a large library of books, maps, illustrated works, &c.; admittance one penny. In the Reading-room is the **Post-office,** and paper, envelopes, and stamps can be obtained of the attendants. Here also is a case for the reception of letters addressed to visitors at the Palace, and also a register for appointments.

12. Electric Telegraph.—Near the entrance to the Reading-room is the Telegraph-office, from which messages may be forwarded to all parts. Close to this office is the **Entrance to the Building** in the Central Transept, and in the passage will be found the Offices of the Officials of the Company.

13. The Great or Central Transept.—Returning to the nave the visitor now turns into the Central Transept, at the west or Norwood end of which is the **Handel Festival Orchestra;** while at the east end is the smaller or **Opera Concert Orchestra,** where the ordinary concerts take place in the summer season. At the back of this will be found a Refreshment Stand. Before entering upon an exploration of the North End of the Building, we recommend an examination of the beautiful effect of the Palace from the Central Transept, its height and aerial beauty (the height of the Transept from the floor is 174 feet), the graceful twining flowers, the bright statues, and the general loveliness of the whole presenting a picture that is unsurpassed of its kind.

14. The Greek Sculpture Court.—This is an open court, adjoining the Transept, but before entering it we would point out the magnificent and colossal casts from the Farnese Hercules and the Flora Farnese, which will be seen in the nave. In the court itself will be found some exceedingly fine examples of Greek sculpture, including the Toro Farnese, representing Dirce tied to the Bull; a work remarkable for dramatic effect and powerful expression; the Dying Gladiator; the Boy extracting a Thorn; and the Colossal Pallas of Velletri. A number of Greek busts will also be seen in this Court. At the back of this court, and behind the Handel Festival Orchestra is the **Lost Property Office.**

Staircase C.—The staircase is situated close to the Greek Sculpture Court, and leads to the North-west Gallery, where may be seen a selection of Photographs, chiefly illustrative of Egyptian Architecture.

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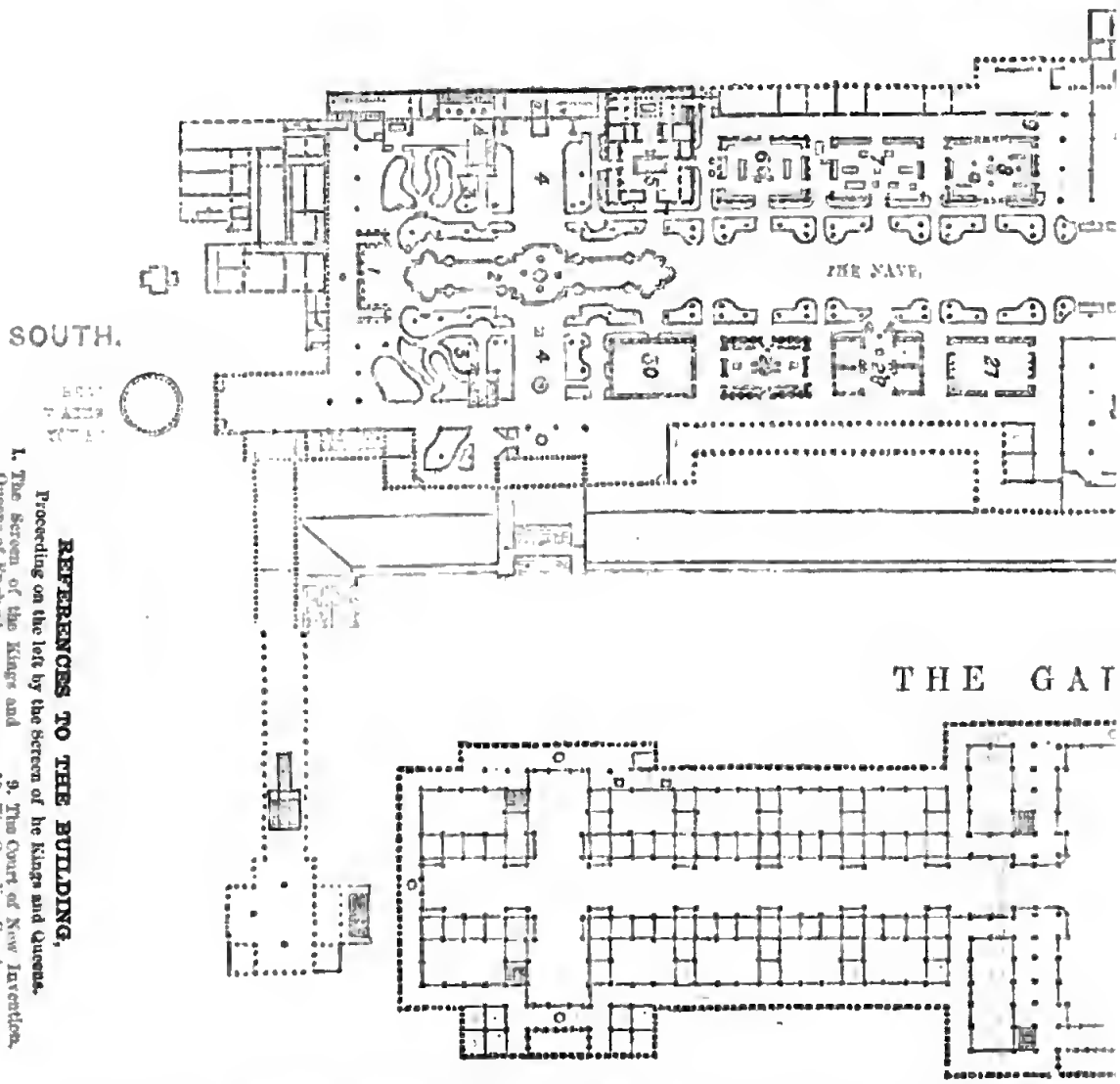
GROUND PLAN OF



REFERENCES TO THE BUILDING,

Proceeding on the left by the Screen of the Kings and Queens.

1. The Screen of the Kings and Queens of England.
2. Basin and Crystal Fountain.
3. The Ethnological and Natural History Department.
4. South Transept.
5. The Pompeian House. [In the vicinity of the Pompeian Court Heath's Bath Chair and Invalid Carriage Depot is to be found.]
6. The Stechuld Court.
7. The Birmingham Court.
8. The Stationery Court.
9. The Court of New Inventions.
10. The Chamblus Court.
11. The Reading Room.
12. Electric Telegraph.
13. The Great, or Central Transept.
14. The Greek Sculpture Court.
15. The Egyptian Court.
16. The Greek Court.
17. The Roman Court.
18. The Alhambra.
19. The North Transept.
20. The Assyrian Court.

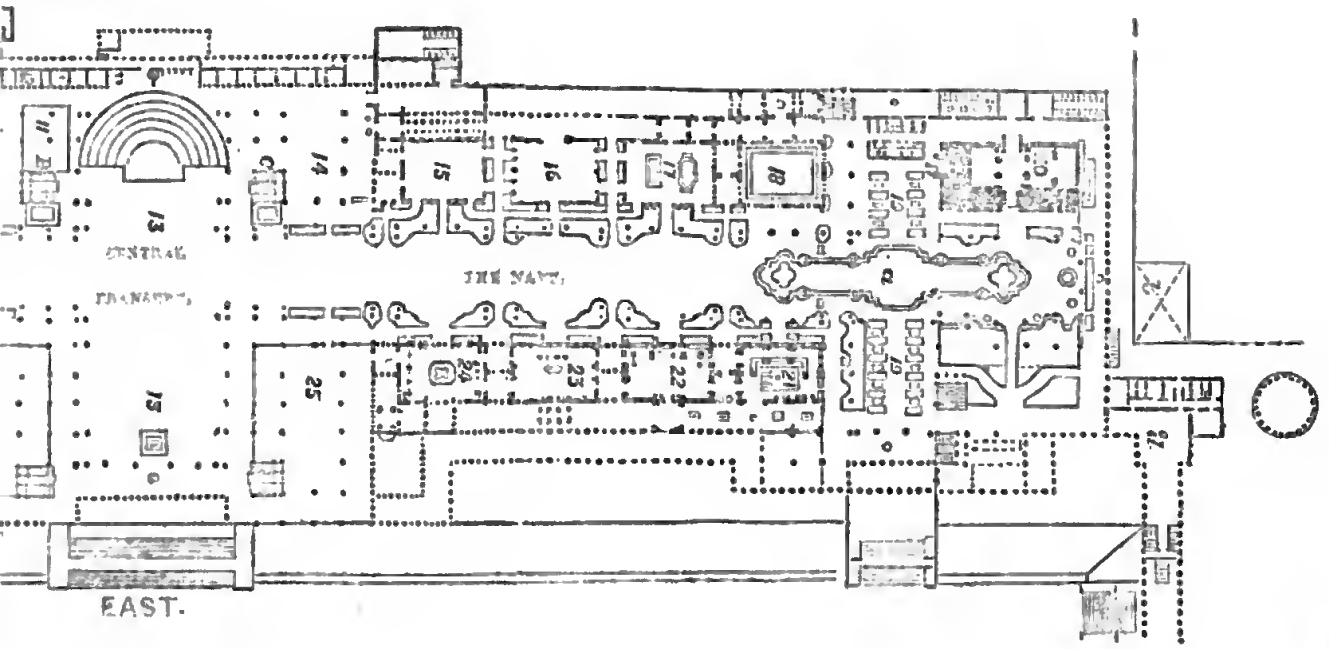
Egyptian Court, on the left of the nave, is the Greek Court, and the visitor will do well, before entering it, to observe well the Doric columns, and then remember what we have said of the columns of the Tomb of Beni Hassan. The Temple of Jupiter of Numea, erected about the fifth century B.C., has served for the basis of this reproduction, excepting for the system of colouring, for which Mr. Owen Jones is answerable. The open court, in form and general arrangement, answers to the ancient Greek market-place; while the covered portion at the back is the Atrium. In these courts and also in the space next to the Norwood exterior of the building, will be found casts of works of Greek sculptors, amongst which we may mention the Venus of Milo, the Niobe Group from Florence, the Ariadne from Rome, the Venus de Medici, the Discholus, and several others; also the Elgin marbles, including the frieze of the Parthenon. Here also will be found some examples of comparatively early Greek Art, in which an Egyptian influence is visible, but in all the works a severe ideality and great beauty of form are noticeable. It is worth, too, comparing the firm muscular development of the male figures with the fleshy, soft, and sensuous forms under which the human form was represented in Greek Art under the Romans. These latter works we shall find when we arrive at the Roman Court. Notice also the large model of the west front of the Parthenon, at the extreme back of the court.

17. The Roman Court succeeds to the Greek one. The outer walls of the Roman Court are copied from the Coliseum at Rome. Inside will be found some of the best known statues of the Roman period, including the Marine Venus, the Female Musician, the Florentine Venus Aphrodite, and the Venus Callipygos. The three small covered apartments at the back are decorated in imitation of the Imperial Baths at Rome. In these will be found the well known statues of Diana, the Apollo Belvidere, and the Venus Victrix. Note also in the outer court the imitation marble walls and the large model of the Coliseum at Rome.

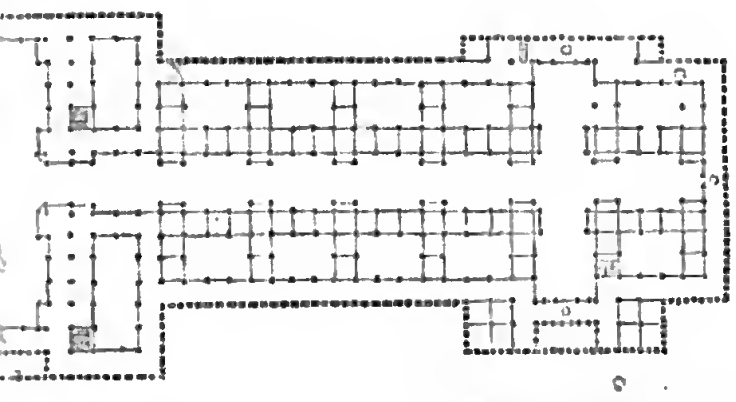
18. The Alhambra.—This most complete and unique court adjoins the Roman Court, and like the Pompeian House, it is one of the most complete reproductions in the Palace, and from the fact of its being an actual representation of an existing fortress it is invested with an historical as well as an art interest. The Moors, or more properly, perhaps, the Mahomedans, held

THE BUILDING.

THE NORWOOD ROAD.



GALLERIES.



REFERENCES TO THE BUILDING, &c.,

On returning towards the Screen of the Kings and Queens, from the Picture Gallery.

21. The Byzantine Court.
22. The Mediæval Court.
23. The Renaissance Court.
24. The Italian Court.
25. The Court of the Monuments of Christian Art.
26. The Concert Room.
27. The French Court.
28. The Ceramic Court.
29. Hawkins's China and Glass Court.
30. The Bohemian Court.
a. Fountain and Basin.
b. Upper Reservoir.
c. The Gigantea Wellingtonia, or Mammoth Tree.

GALLERIES.

M. Picture Gallery.
N. Indian and Oriental Photographs.
O. Indian Court.
P. North end of the Gallery.
Q. Models of Naval Architecture.
R. Industrial Museum.
S. Crystal Palace Bazaar.

15. The Egyptian Court.—Proceeding northwards along the nave the visitor next arrives on the left, at the Egyptian Court. This erection is intended to represent, in its general form and arrangement, a portion of an Egyptian temple; the various parts are not drawn from any one Egyptian remains, but are taken from various sources, in order to present examples of the architecture and sculpture of ancient Egypt, from the earliest known period of its existence to the latest. The lions which form an avenue to the entrance of the court are considered very fine works of art. The outer walls represent Egyptian Art in its later stages; note the lotus, palm, and papyrus-leafed capitals of the columns, also the decorations on the walls, representing the deities and kings of Egypt, conferring gifts or making offerings. Entering the central doorway, the visitor sees in the covered hall facing him, a reproduction of a portion, on a reduced scale, of the Hall of Columns, in the far-famed temple of Carnac, and he will observe, on comparing the decorations on the columns with those seen on the outer walls, to which we have directed his attention, that although this part of the temple of Karnac was erected about 1200 B.C., and the originals of the decorations on the outer walls were probably executed 900 years later, little or no difference is seen in the style of art, although the older shows signs of better execution. The picture on the left wall of the open court we have entered represents a king counting the hands of his slain enemies, while that on the right is a painting of the besieging of a town. The small open court to the left of this outer court is composed of casts from a column now in the British Museum, on which appears the name of Amunothph III., a king who reigned about 1300 years B.C. The covered court at the back of this space is a reproduction of a part of the Tombs of Beni Hassan, supposed to be two thousand years old, and the most ancient piece of architecture in the Palace. Note the columns in this tomb, and it will be found, when we arrive at the Greek Court, that the former may be said to have been models of the Doric columns. At the back of the tomb and also at the back of the Hall of Columns at Karnac, will be found some highly interesting examples of Egyptian Art, including a model of the Temple of Aboo Simbel, and a cast of the far-famed Rosetta stone, for an account of which see Handbook to the Egyptian Court.

16. The Greek Court.—Adjoining the

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considerable dominion in Spain for some centuries, and during the days of their magnificence and power, they erected several towns and fortresses, the remains of which in the present day are great incitements to travellers to explore the peninsula. Amongst the most important works of architecture that they raised stands the Alhambra; and it was their proudest monument in a country in which they had conquered, and in which it was destined that they were to be in the end defeated, and even driven out of the land. What must have been the pristine magnificence of the Alhambra, the reproduction of a portion here made will attest; and it will be confessed that it is unlike all other styles that we have yet seen. Here are no statues to adorn the pediments, no frescoes to decorate the walls, nor fanciful groups of birds and fruits to give life to the dark chamber; but we have instead the exquisite harmony of colour, wonderful carved decorations, the gurgling fountain, the gilded court, and the cool divan; throughout all reigns the most wonderful balance; nothing is unduly prominent; nothing offends or strikes the eye by its glaring incongruity; but repose and satisfaction of the vision is met with everywhere; you have to trace out the beauties of the details rather than have them thrust upon your notice; indeed, as far as *decorative* art goes here we have the perfection. Several portions of the famed Moorish palace are reproduced in the Palace upon a scale of about two-thirds the size of the original. The first or outer court we enter is the Court of Lions, in the centre of which is the fountain that gives it its name. Observe here the delicate tracery of the arches, the beautiful decorations of the arcade, and the fine effect of the gilt pillar. At the back of this, under the gallery, is the Hall of Justice; and beyond this again are three other apartments—one a east room, another is a kind of ante-room, while the third and central one is perhaps the finest and most complete part of the reproduction. It is the Hall of the Abencerrages, and is very nearly the size of the original. The beauty of this hall must be seen to be fully appreciated. The elegance of the general form, the wonderful splendour of the honeycomb or stalactite roof, the exquisite harmony of the colours, and the charming ingenuity of the patterns, form a magnificent and beautiful whole. Throughout the court may be noticed on the walls inscriptions in Arabic. Some of these are exceedingly poetical, and full of that beautiful imagery for which the nations of the East are so celebrated. As nearly every one will wish to know more of this court, we refer them to Mr. Owen Jones's Hand-book on the subject, as beyond the description of the court it contains some very valuable remarks on decorative art, and an excellent historic sketch of the Kings of Granada.

The visitor now passes through a door in the screen into the tropical end of the building. Just inside the screen is

Staircase D.—This is situated close to the north transept on the Norwood, or road side of the building. It leads to that part of the gallery in which will be found the **Indian Court.**

19. The North Transept.—At the East end of the transept are two colossal figures, from the Temple of Aboo Simbel, in Egypt. It will be remembered that we pointed out a model of the Temple in the Egyptian Court; the two figures here represented are the exact sizes of the originals. They are statues of the King Rameses II., commonly called Rameses the Great; the smaller figures surrounding the larger ones are the mother, wife, and daughter of the Monarch. The date of this well-known Temple has been calculated at about 1600 B.C. The Sphinxes leading up to the figures are dated at about 1200 B.C. Facing the figures is the Mammoth Tree from California, described more fully hereafter.

20. The Assyrian Court.—Beyond the Colossi from Aboo Simbel is placed the Assyrian Court. The original remains upon which this reproduction is founded have laid buried for ages and ages, and it is to the indefatigable researches of Layard and Botta that we are indebted for these valuable remains, the discovery of which has given us a great insight into the habits and customs of a nation who were so much mixed up with Biblical history. The City of Nineveh was destroyed 600 years B.C., and its ruins have laid undisturbed until the present century. Like the other courts the Assyrian does not represent one particular building, but its details are correct, and little has been left to be made out by conjecture or deductions. The peculiarities of the architecture are the winged bulls, the colossal figures, the curious manner in which the walls are covered with sculptured bas-reliefs, and the cuneiform characters which are cut out in the walls in all directions, and record the history of the people—the successes of their kings—and the glory of the nation; indeed, this court will well repay a detailed examination, while most admirable and varied information concerning it can be gleaned from Mr. Layard's excellent handbook to the court. At the back of the Assyrian Court will be found **Retiring Rooms** for both ladies and gentlemen.

Having passed through the Assyrian Court the visitor turns to the right and reaches the open space with the Refreshment Stand at the **North End of the Building, next to London.** The parrots, parroquets, and other foreign birds which are placed in this part deserve notice; as also the **Fountain Basin and Fountain,** the leading feature of the latter of which is a fine group, designed by Raffaelle Monti, whose veiled figures excited so much attention in the Great Exhibition of 1851. Looking through the windows the visitor will notice the large **Water Reservoir,** and also the **Great Water Tower,** which latter he can ascend and view the magnificent landscape around him, which even includes a portion of the English Channel. A door leading to the Tower will be found in the Centre of the end of the Building, and the admittance to the Galleries of the Water Tower is free. Having visited the Tower, we continue our walk to the East or Garden side of the Palace, passing the Ægina Marbles, a remarkably fine group, and noticeable as exhibiting the Greek artist's powers in rendering the human form with anatomical correctness. At the extreme right will be found a double doorway, which conducts at once into the North Wing of the building, previously used as the Picture Gallery. The collection of paintings, photographs, &c., will now be found in the West Gallery, the staircase leading to which is in the South Transept, near the entrance. The North Wing has recently been used as a banquetting room and for the exhibition of poultry. On re-entering the Palace from the North Wing, the visitor proceeds straight along on the Park or Eastern side of the Building, and will admire the fine specimens of the **Bananah Trees,** laden with fruit (hitherto never seen in England). There will also be seen a large variety of other plants indigenous to warm and tropical climates, including a great many varieties of the palm, the tea shrub, the coffee plant, the sugar cane, the bread fruit tree, the spice plant, the castor oil plant, and others equally interesting. Continuing straight forward the visitor reaches the largest Tree in the World—the **Gigantea Wellingtonea.** This Father of the Forest grew for many centuries in California, some 300 miles from the City of San Francisco. Near this are

Staircase E.—This staircase leads to that part of the first gallery in which will be found the **Museum of Naval Architecture.**

Staircase F.—This leads to the basement floor, where will be found an extensive assortment of agricultural implements of the most recent invention.

Passing the great Tree, and keeping to the left of it, the Screen is again reached, and a door will be found through which the visitor may pass and recommence his examination of the series of Architectural Courts. The first of these is

21. The Byzantine Court.—This Court balances the Alhambra on the opposite side, and is extremely interesting as showing the first efforts of Christian art, the early dawnings of the genius worked by a new, pure, and spiritual religion. We regret we cannot afford the space to trace the progress of art in its successive changes, as, doubtless, many will wonder, when they have seen the ideal and wonderful creation of Greek sculptors who lived at a period long anterior to the Christian era, that sculpture during the Byzantine and Gothic periods grew rude and often grotesque; but we have not the space to do this, and we cannot do better than refer our readers for the history to the admirable Handbook of the Byzantine Court, by Messrs. Wyatt and Waring. We may, however, state, that when the Roman Emperor Constantine, at the beginning of the fourth century, removed the seat of government from the seven-hilled city to Byzantium, the modern Constantinople, the new religion—Christianity—which he had embraced, made new demands upon architects, and a new style, fitted to its requirements, arose, and was called Byzantine. The style spread, and is met with throughout Europe, modified however to suit the difference of the climate and materials, under the names of the Roman and Romanesque. Owing, however, to fanaticism and other causes, the great

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models of antiquity became lost and destroyed; consequently the artist had to teach himself, and strive as best he might; hence the rudeness of form and grotesqueness. But amidst all this there was a spirit of earnestness visible in all the works. Sermons truly were to be found in stones, and the most hideous carved monsters taught a lesson of faith, and were a triumph of an earnest religious spirit. Like the Mediæval Court, the Byzantine does not represent any one building, but the details are taken from various sources—Italy, France, Germany, and England. The fountain in the centre of the Court is from Heisterbach, in Germany; the arcade in the centre of the back of the Court is an example of mosaic work from Italy. The doorway to the left of this is from Kilpeck; some of the capitals of the columns are from France, and the cloisters round the Court are taken from a church at Cologne. Under the gallery will be found casts of some of the curious Irish crosses, and the ceiling is a copy of a fresco by Cimabue, from a convent at Assissi, in Italy. Passing from this compartment under the gallery, the visitor may enter a large apartment containing the works of Geefs, a modern Belgian sculptor. These statuettes are well worth an examination; they are picturesque in style and vigorous in design and treatment.

22. The Mediæval Court.—This Court faces the Roman Court, and is divided into three portions, that nearest the Renaissance Court being devoted to examples of French Gothic Art, the centre and largest to English, while that on the other side of it is devoted to German Gothic Art. In none of these courts has any attempt been made to represent any building in either form or arrangement, but they are all made up of casts from the most celebrated works of mediæval art and present a splendid illustration of Gothic art in all its stages of development and manifestations. It is obvious that where this has been done it is almost impossible to convey in a limited space an adequate idea of the gems these courts contain, while to add to the difficulty, sculpture is under the epoch no longer an independent art, but combined so essentially with architecture that it is almost impossible to separate one from the other.

23. The Renaissance Court.—Next to the Mediæval will be found the Renoissance Court. The small side portion adjoining the Italian Court, which it will be seen is different to the rest, is an example of the Elizabethan style, under which name the Renaissance is best known in England. The columns and arches are copied from those of Holland House, Kensington, a residence connected not only with art but with the politics and literature of our country. Here will be found copies of the tombs of Mary Queen of Scots and of Queen Elizabeth. The façade of the main portion of the court is taken from a part of the Hotel Bourgtheroldc, at Rouen, and the original façade has now been removed to the L'Ecole des Beaux Arts at Paris. Before this court are placed, amongst others, the following statues:—Two statues from the tomb of Maximilian of Austria—Donatello's St. George, and St. Matthew, by Ghiberti. Inside the court are placed three fountains, to which we would direct our readers' attention. Observe on the wall to the right the far-famed doorway of the Baptistry at Florence, by Ghiberti, an unsurpassed work of art, and requiring to be *read* attentively to gain an idea of all its beauties and excellencies; the window, from the Certosa, on the opposite side of the wall; the Nymph of Fontainebleau, by Cellini, at the back of the court; the alto-relievo of the Singers, by Lucca del Robbie, over the doorway to the left; and Donatello's statues of David and St. John. Under the gallery, at the back of the court, will be found some fine examples of Renaissance Art, including two doors, by Goujon, from Rouen, and Pilon's Graces. The ceiling is copied from one by Perugino.

24. The Italian Court.—This court faces the Egyptian Court on the opposite side of the nave; it does not represent in its structure any one particular building, but is merely intended to serve as an example of the style. The small court adjoining the Court of Christian Monuments follows in its decorations those seen at the Casa Taverna, at Milan. Here will be found an exceedingly fine collection of copies of the old masters in water colours; they are perhaps the finest copies in water colour ever executed, as they convey an excellent idea of the colour, breadth, and depth of tone of the great originals. The Titians are especially fine. Under the gallery, at the back of this side court, is a very admirably painted ceiling, a copy of Raffaelle's "Camera della Segnatura." The main portion of the court is a reproduction of a part of the far-famed Farnese Palace at Rome. Inside, in the centre, is a copy of a fountain, also at Rome, and called the Tartarughe. The arcades on either side of the court are decorated with copies from some of Raffaelle's works in the Vatican. Amongst the statues notice especially—Michael Angelo's monuments to Lorenzo and Guilio de Medici; the figure of Lorenzo is especially fine, and the expression of the face is grand in the extreme; also, the Pieta, by the same sculptor, which may be compared with Bernini's Pieta, likewise in this court; and Raffaelle's Jonah and the Whale. Under the gallery, at the back of this court, is a painted ceiling copied from the library at Venice. On quitting this court note before it, in the nave, the well-known Mercury, by John of Bologna; likewise a statue of Bacchus, by Sansovino, which may be compared with a statue of the same heathen god by an ancient Greek artist, which stands nearly facing it on the opposite side of the nave.

25. The Court of the Monuments of Christian Art.—Corresponding to the Greek Sculpture Court, on the opposite side of the nave, is the court of Monuments of Christian Art; but before entering it the visitor will do well to note the statue of Perseus, by Collini, and also the Perseus of Canova. A comparison of the two will convince every one how far superior in all respects is the work of the former; it is, perhaps, one of the grandest statues in existence. The Court itself is devoted to monuments of Christian Art; Torregiano's Tomb of Henry VII., the modern equestrian statues, Castor and Pollux, the originals of which are at Milan, and, above all, the statue of Colleone, remarkable for grandeur of expression and power of thought, are most noticeable.

Staircases G.—At the back of the court we have just mentioned is a staircase, which leads to the north-east gallery, in which will be found a highly interesting collection of Photographs and middle age works of art.

Staircase H.—This staircase leads to the basement of the building and to that portion which contains the agricultural implements, and also on to the terraces.

The visitor now again crosses the Great Transept, and reaches

Staircase I.—This staircase leads to the **Gallery**, or **Crystal Palace Bazaar**, which will be found described in the proper place hereafter. It also leads to the Galleries in the east end of the Transept.

Staircase J.—This staircase leads to the basement floor of the building and to that part in which is situated the **Machinery in Motion**, and also to the terraces and park. Near the foot of these stairs are the **Machines on which this Paper was printed**, and ot which all kinds of Printing are executed for the visitors during their stay in the Building. Near the Printing Machines are other very curious and interesting pieces of working machinery.

26. The Concert Room.—This faces the Canadian Court, and the visitor will notice in the nave the colossal statues of the French Admiral, Duquesne, and the Flemish painter, Rubens. Round the outer walls of the Concert-room, at the back towards the garden, will be found a number of busts of eminent Frenchmen. This collection is called the **French Portrait Gallery**, and an admirable biographical dictionary of the portraits has been written and published under the title of "The Crystal Palace Portrait Gallery," to which valuable work we earnestly refer our readers. Close to this, and near to the garden front, are

27. The French Court.—The magnificent florid Gothic decorations of this Court have always secured a large share of the popular admiration. The present proprietor, Mr. Robert Holt, has succeeded in rendering it one of the most attractive in the building. Visitors desirous of purchasing a souvenir of the Palace will here find the largest and best selection of useful articles. English manufactures of jewellery, cutlery, papier-maché, leather, cabinet goods, &c., &c., are all suitably represented; whilst the workshops of Paris, Frankfort, Berlin, Dieppe, Rome, and Naples, have contributed to raise the collection to an unrivalled completeness. All the articles are marked in plain figures, and may be obtained on application to the assistants. Adjoining this Court is Negretti and Zambra's **Photographic Stand**, and at the *back* of the court, facing the garden front, are situated their **Photographic Rooms**.

28. The Ceramic Court.—Next to the French Court is the Ceramic Court, where will be seen an extremely interesting and fine collection of antique and old china. Amongst the most curious objects exhibited are some very beautiful specimens of early Italian or Majolica ware; also some good examples of Lucca del Robbia and Palissy ware. The collections of Sevres, Dresden, and old English china are equally fine, and the visitor will do well to compare with

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them the specimens of modern ware that are also to be found in this court. This court was erected by Professor Semper, and is exceedingly novel and striking in effect.

29. Hawkins's China and Glass Court.—This court was designed by Messrs. Banks and Barry, and is in the Italian style. The goods exhibited here consist of specimens of modern chinaware, glass vases, &c.

30. The Bohemian and Bavarian Glass Court.—Facing the Pompeian House, on the opposite side of the nave, will be found a court filled with foreign glass manufactures, exhibited by Mr. Stiegerwald. Here will be seen the most elegant vases, and great numbers of ornamental objects in glass. The court itself was erected by Mr. John Thomas, and was originally used as a Music Court, with which the character of the designs most admirably harmonise. The visitor has now reached the South Transept, near to which are

Staircase K.—This staircase leads to the **Selling Department** of the gallery, which we advise all to visit who wish to take home *souvenirs* of the Palace.

Staircase L.—This staircase leads down to the **Basement Floor**, and to that part in which the **Machinery in Motion** is placed. Here will be seen a cotton machine, a sugar-cane crusher, machines for drilling iron, centrifugal pumps, &c. At the foot of the stairs, in the basement floor, is a **Third Class Dining Room.**

GALLERIES.

If we ascend **Staircase A** we reach the south-west portion of the first gallery, which is occupied by the **Picture Gallery.** The Gallery contains a collection of modern English, French, and German works, which, if not including the names of the most celebrated artists, certainly afford fair examples of the different schools. The Gallery also possesses a curious and interesting selection of Italian pictures, especially of those of the Raphaelite period.

Returning to the first gallery and continuing his course, he reaches the **Indian and Oriental Photographs**, over the Egyptian, Greek, and other courts; and passing into the tropical end he arrives at the **Indian Court**, where will be found some most interesting works of oriental art and manufacture, and also copies of Dr. Murray's photographs of Agra and its vicinity.

The north end of the gallery is occupied by several excellent models, including two of the Great Exhibition, 1851.

Returning now down the gallery on the opposite side, the visitor reaches the **Museum of Naval Architecture**, where are some very exquisite models of ships, steamers, and boats; this collection is also continued in the small gallery of the east or garden end of the north transept. Passing out of the tropical end, the visitor finds an excellent collection of small casts and other works of art of the Mediæval and Renaissance periods.

Arriving in the Centre Transept the visitor finds himself in the selling department, and by ascending to one of the smaller galleries he arrives at the **Industrial Museum**, consisting of a collection of natural objects, traced from their original states, and followed through all their processes of manufacture.

Continuing to walk in a southward direction along the main gallery the visitor reaches the **Crystal Palace Bazaar**, or selling department, where can be purchased a variety of useful and ornamental articles.

The visitor now reaches the south end of the building, and can descend by Staircase A to the main floor.

THE GARDENS.

The Gardens of the Palace are laid out in two styles, the Italian and the English landscape. The grounds lying immediately in front of the building are examples of the former, the features of which, it will be seen, are straight formal walks, mathematically cut flower beds, adornments of terraces, statues, and fountains; the English landscape style is seen in that portion of the gardens which lies at the north end of the building; its characteristics are in every way opposed to the Italian. Instead of the artificiality and formality, we have an attempt to imitate the wildness and luxuriant charms of nature, and hence we find in them beautiful sloping dells, fine clumps of trees, long stretches of verdant grass, entwined by winding walks, serpentine shaped pieces of water, and beautiful natural effect. Issuing from the centre transept, the visitor beholds the gardens lying before him map-like. The two terraces in front are in the Italian style, and the visitor will especially notice the beauty of the parterres of brilliant-coloured flowers, the statues which surmount the balustrades, and lastly, the Antique Fountains. These fountains, with the circular one in the bread centre walk, form what are termed the upper system or smaller display. They are very beautiful. The devices into which the water is formed are most admirable. Beyond the central fountain are the two water temples, and the cascades. They are placed on either side of the central water, and the latter communicate with the great fountains in the lower part of the grounds. The temples, cascades, and large basins, are called the grand system, and but little conception can be formed beforehand of the beauty of the display. The ornamental arcade, with a flagstaff in the centre, seen to the right of the central walk, is the **Rosary.** In two or three years the structure will be covered entirely with beautiful climbing roses and various descriptions of ivy.

If the visitor returns to the straight Centre Walk, P, and passes the Basins of the great Fountains, and then turns to the right, by ascending the mound before him, he will reach the **Geological Islands.** We found in the interior of the building illustrations of the men, plants, and animals of the present era, and in these we have illustrations of the past formations, coal and other geological wonders, together with a most interesting series of reptiles, and other living creatures of an age that is not merely antediluvian, but in some instances pre-adamite. We have not the space to enter into the vexed question of whether the creation of the world, as mentioned in the 1st chapter of Genesis, is to be taken figuratively, or literally; whether the days mentioned were not periods of ages rather than of days, we must leave the reader to seek elsewhere, and only direct his attention to the fact that before him are lying three islands peopled by the forms of a race of creatures that once lived and crawled on the earth, or swam in the waters which surround it, while the islands themselves, and some of the ground contiguous to it have been subjected to a geological treatment; that is to say, they have been so arranged as to show the construction of the earth's crust. The science which examines into these mysteries of the structure of the earth, is called Geology; it was in the pursuit of geological investigations that the fossil bones and other remains of numerous extinct animals have been brought to light; and these grand models (only to be seen at the Crystal Palace) have been made from a few dry bones or portions of skeletons, which, with anatomical and physiological deductions, enabled Mr. Waterhouse Hawkins to reproduce the forms of these monsters as they formerly lived on the earth; all of which are described in the handbook written by Professor Owen for this unique department of the Crystal Palace Park. Opposite the extinct animals, and by the side of the rustic bridge is an excellent section of the coal formation. This illustration is constructed of all the real minerals which compose this most useful portion of the earth's crust. They were built up and arranged in their natural order by Mr. James Campbell and Professor Anstead. They consist of the old red sandstone, the mountain limestone and millstone grit; all tilted, and showing the beds of coal, shale, and ironstone, with a break, or fault (generally caused by some convulsive force force from beneath. By a path immediately above the coal beds, the visitor may gain access to the interior of the limestone rock, which contains a correct model of part of a lead mine, with portions of a rake vein, with the real ore, spars, and crystals, together with a good representation of the stalactites hanging from the roof.

The Crystal Palace Cricket Ground.—At the lower end of the Great Central Walk, by turning to the left, the visitor will reach the **Crystal Palace Cricket Ground,** which is now in capital order. Quoits and bowls are also provided.

Archery Ground.—In the English Landscape Garden, or that part of the ground which is situated beyond the north end of the building, will be found the **Archery Ground.**

The Artesian Well is situated at the bottom of the garden, near the Cricket Ground. It is a brick shaft eight ft. in diameter, 247 ft. deep, from whence an Artesian bore descends 328 ft., making the entire depth 575 ft.

The foregoing are the permanent attractions and objects of interest in the Crystal Palace and its gardens; but although we believe we have briefly mentioned everything of note contained within the building and grounds, our limited space has necessarily made our sketch much too brief.

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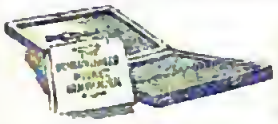

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